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Volume 9 January 1972 Issue 1

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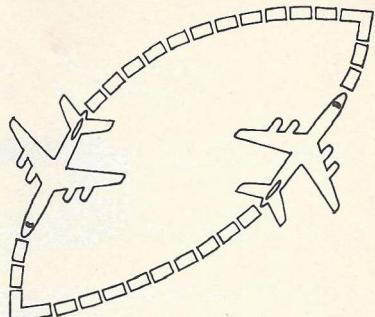
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JOSEPH PAPP:

All New York's a Stage

by Neal Ashby

Looking beyond the thick blue pillar that stands unapologetically inside his office doorway, you see Joe Papp slumped in his swivel chair, phone held tightly to his face, listening in silence. You would have expected this merciless battler against bureaucrats, this million-things-on-his-mind stage producer, this glib fund-raiser and cultural wheeler-dealer to be doing the talking. It's soon apparent you have caught Papp in a rare segment of inactivity.

It takes a lot of talking to keep four low-budget productions running in this non-profit Public Theater building down on Lafayette Street in the Village, find ways and people through which to raise \$2 million a year, and press the attack on those few government officials still holding out against Joe Papp and his conception of quality theatre within the reach of every New Yorker.

Now he has an extra concern. Another of his bargain presentations, the pop musical version of *Two Gentlemen of Verona* which was rousingly received during Papp's annual Shakespeare Festival in Central Park last summer, has been brought to Broadway. Most of the original cast, cued by electronic pulses from the pit, is enacting this Shakespeare for the Seventies at the St. James Theatre.

I remember Papp from the news columns back in the Fifties. He was this fanatic utter unknown carrying on a one-man crusade for free or low-priced, subsidized theatre. He got news space not so much because the town bought his cause as because of the fearless way he thrusted at giants—mayors, councilmen, Robert Moses!—to get money and stages. The public enjoyed these open-air scraps,

tended not to notice that Papp almost always won.

Then almost before we knew it, Shakespeare in the park in summer was a Gotham institution with its own special theatre, lines forming in the afternoon for the free tickets to the evening performances and theatre people coming from abroad to see how we do it.



But Papp had even more grandiose visions. With the aid of a hefty mortgage, he gained control four years ago of the century-old red brick building on Lafayette that was once a public library. He raised money to turn it into rehearsal spaces and small theatres, helped secure its future by joining the successful campaign to have it named a federal landmark, and finally induced the protesting city fathers to buy the building for \$2.6 million and lease it back to the Public Theater at \$1 a year.

Papp feels he has a calling to stimulate



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new work—plays of these times and modern versions of classics whose relevance does not die. Workshop productions with no admission charge are presented in the Annex across the street. For such well-received plays as *The Black Terror* by Richard Wesley, a young black, and David Rabe's *The Basic Training of Pavlo Hummel*, being given in small theatres in the main building, the top ticket price is \$6.

Today at 50, Papp is trim and stylish and has the look and bearing of a man who has won the major battle of his life. His dark hair is casually arranged on top to cover a thin spot or two, hangs in a shag out over his collar. He's attractive and reminds you of Eli Wallach. When I visited him the other day he was wearing a striped body shirt, gold tie, beige knit modified bells and a short vest. He talks steadily, expressively and unemotionally. And crisply, for there are always several other things and people awaiting his attention.

"It's been a cliff-hanger from the be-



Two Gentlemen of Verona

ginning," Papp was saying. "We've almost gone down at least ten times. We've been saved by hard work. And unexpected support. Some benefactor would come in with a check at the eleventh hour. And luck. How do you know you'll have a successful play come along at just the right time, to attract the public's backing?"

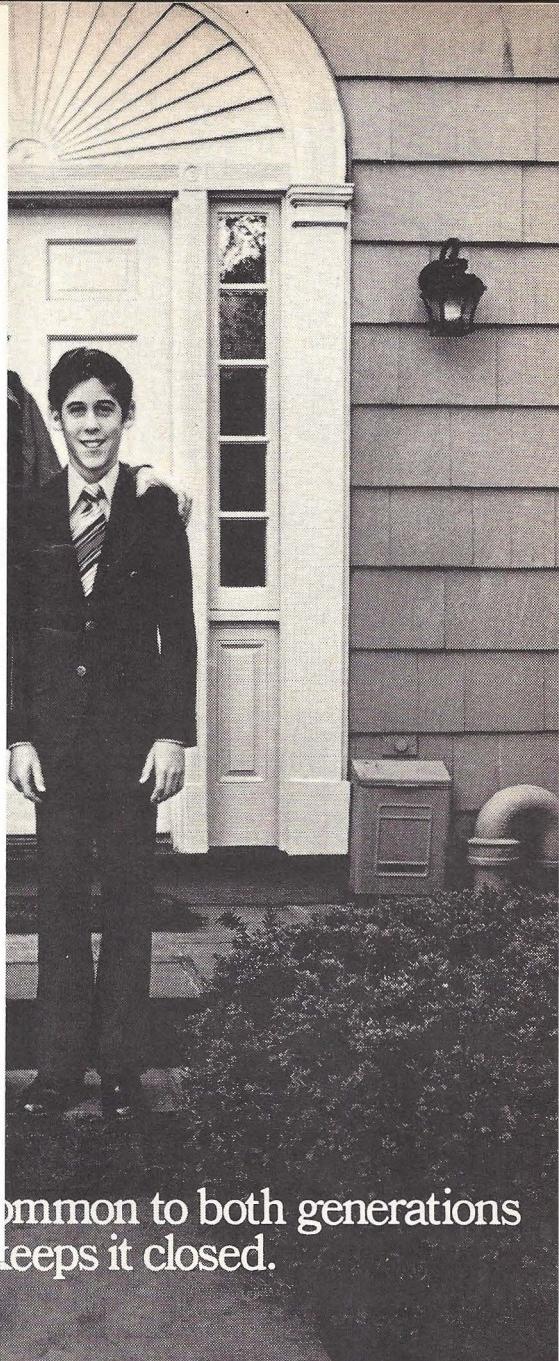
The triumphs are there—*Hair*, which opened the Public Theater in 1967 and now pays many of its parent's bills from its high-toned station in the Biltmore on Broadway; Charles Gordone's *No Place to be Somebody*, which won the Pulitzer

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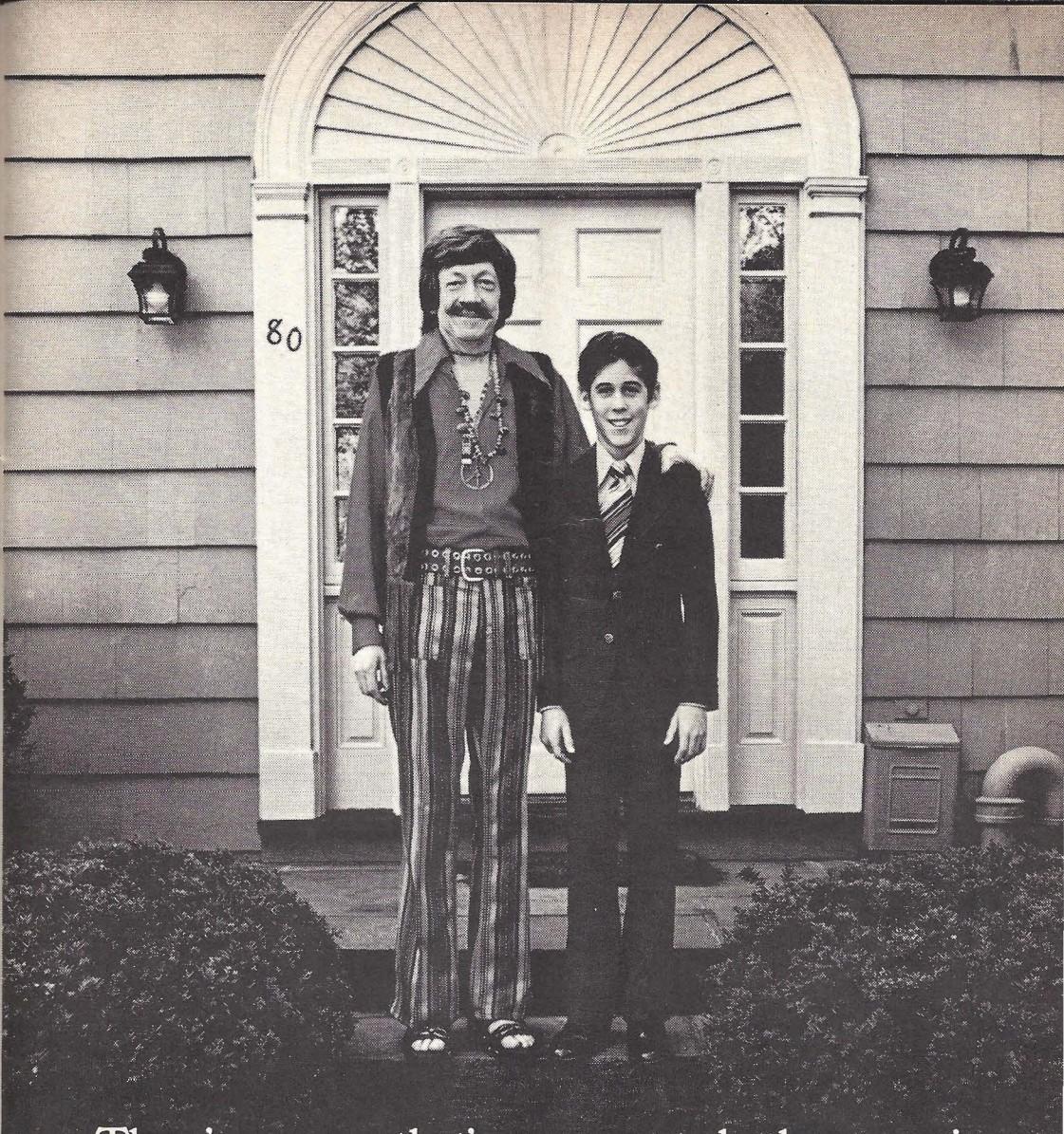
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Prize, *Stomp*, which toured Europe.

"Our only strength has been our artistic success," Papp maintains. "Nobody in politics gives you anything. You have to deserve what you get. Politicians don't know or care about the theatre. Most of the members of the Board of Estimate have never been down here. Mayor Lindsay has given us some helpful support, but I don't think he's been to the Public Theater. I don't expect them to come. But I expect them to know what's good for the city."

Joe Papp's spacious second floor office is itself the setting for a daily production. Entering, you pass rumpled characters—struggling young playwrights, actors, directors—who are all hoping to see Papp, too, or even to grab a word with him as he passes by.

The producer's secretary buzzes to tell him a certain city functionary is calling.

"That s. o. b.," Papp snaps as he picks up the receiver.

Larry Kornfeld, a hefty young director, is ushered in, tosses aside his soiled camel's hair coat and excitedly tells Papp about the "sensual" version of *Antony and Cleopatra* he is desperate to stage. Once again, to prove the rule, Papp listens, letting his two guests have the armchairs while he sits straight-backed on a backless bench.

"You want to do it?" Kornfeld asks urgently.

"Yes," Papp answers, making the next few months of Kornfeld's life worth living. "You'll have four weeks for rehearsal. We'll work with you on casting. We have loads of costumes and lighting. I'd like to see a copy of the script at some point."

Another phone call. "David Susskind," Papp says dully, in a Shakespearean aside. "Hello, David. You have something on your mind, I presume." They discuss a prospective film project, spar verbally over who will go to whose office for a meeting. Papp finally consents to go to Susskind's.

Papp's longtime associate, white-haired Bernard Gersten, comes in to get some

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answers he needs. While Papp takes another call, he and Gersten communicate by writing on a sheet of paper in a special shorthand only they understand.

Clive Barnes phones, launching a discussion so lengthy Papp has time to rise, edge over to a nearby table, pick up a pack of the La Primadora cigars he favors, open it while holding the box down with one elbow and light up in similar fashion.

"Clive, there are ways to criticize *Sticks and Bones* that you didn't even touch on," Papp says. "But I'm delighted you liked it. Walter Kerr was the only one who hated it." Later, the producer says he doesn't mind having it published that he talks to Barnes because he feels it's important for producers and critics to be free to indulge in intellectual give-and-take.

Joseph Papirofsky grew up in Brooklyn, son of a trunkmaker. Then, as now, this was not a high-volume trade, and Papp and his father added to the family resources by shining shoes, shoveling snow

and selling various things on the street. There was singing in the Papirofsky home, and Papp knew the "100 Hit Songs" and saw a few vaudeville performances, but...

"I knew nothing of Broadway or the theatre or that the theatre had a history."

He helped produce variety shows while serving in the Navy during World War II, followed a buddy to California, discovered and gained a place in the Actor's Laboratory in San Francisco, and began to learn about and love the drama.

Papp took no salary at all from the Shakespeare Festival for its first six years, supporting himself as a stage manager at CBS-TV. Today he is paid somewhat less than \$500 a week, the only thing in his enterprise he doesn't control, though he appoints the members of the Board of Trustees who set his pay.

The Shakespeare Festival and Public Theater are chartered by the State Education Department. The \$2 million-a-year budget is assembled by Papp in payments from the city, state and federal govern-

Continued on page 36



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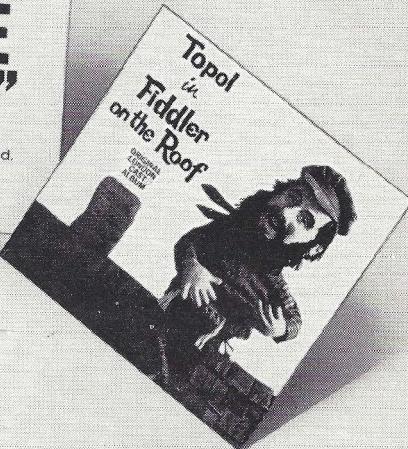
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CAST

(in order of appearance)

Don Baker DAVID HUFFMAN

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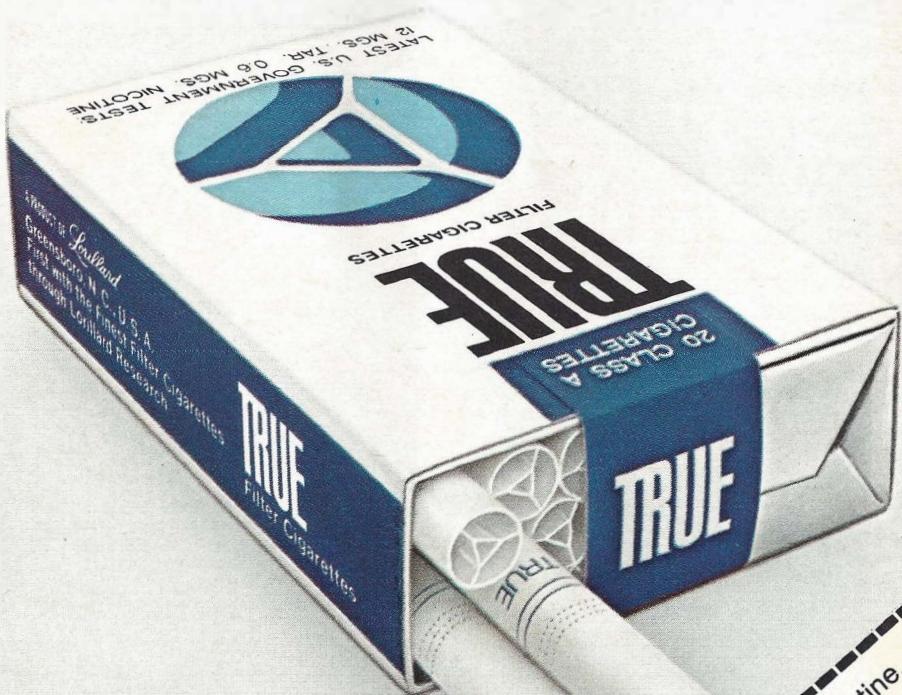
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STANDBYS

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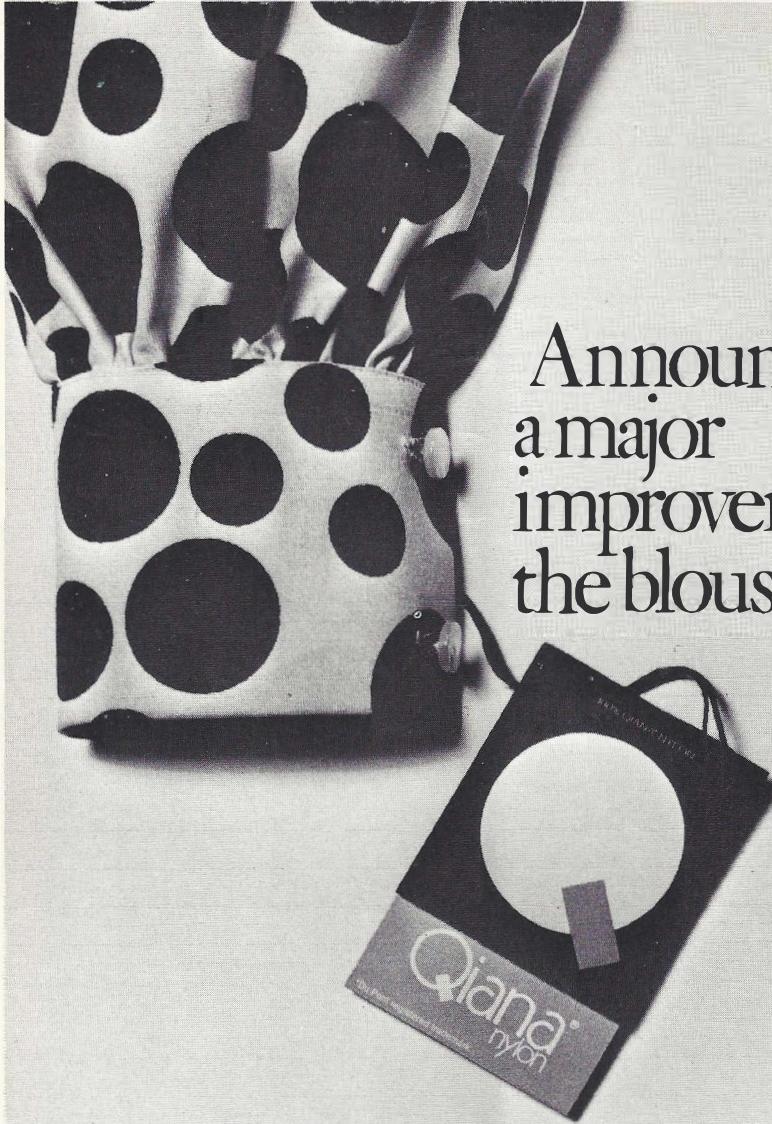
Don Baker and Ralph Austin—Dirk Benedict; Jill Tanner—Karen Grassle; Mrs. Baker—Patricia Wheel.

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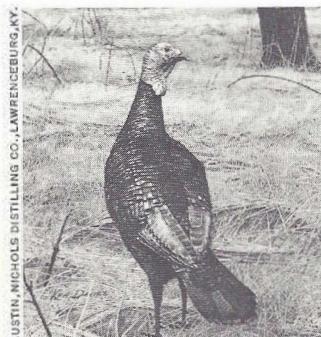
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Scene 2: That night

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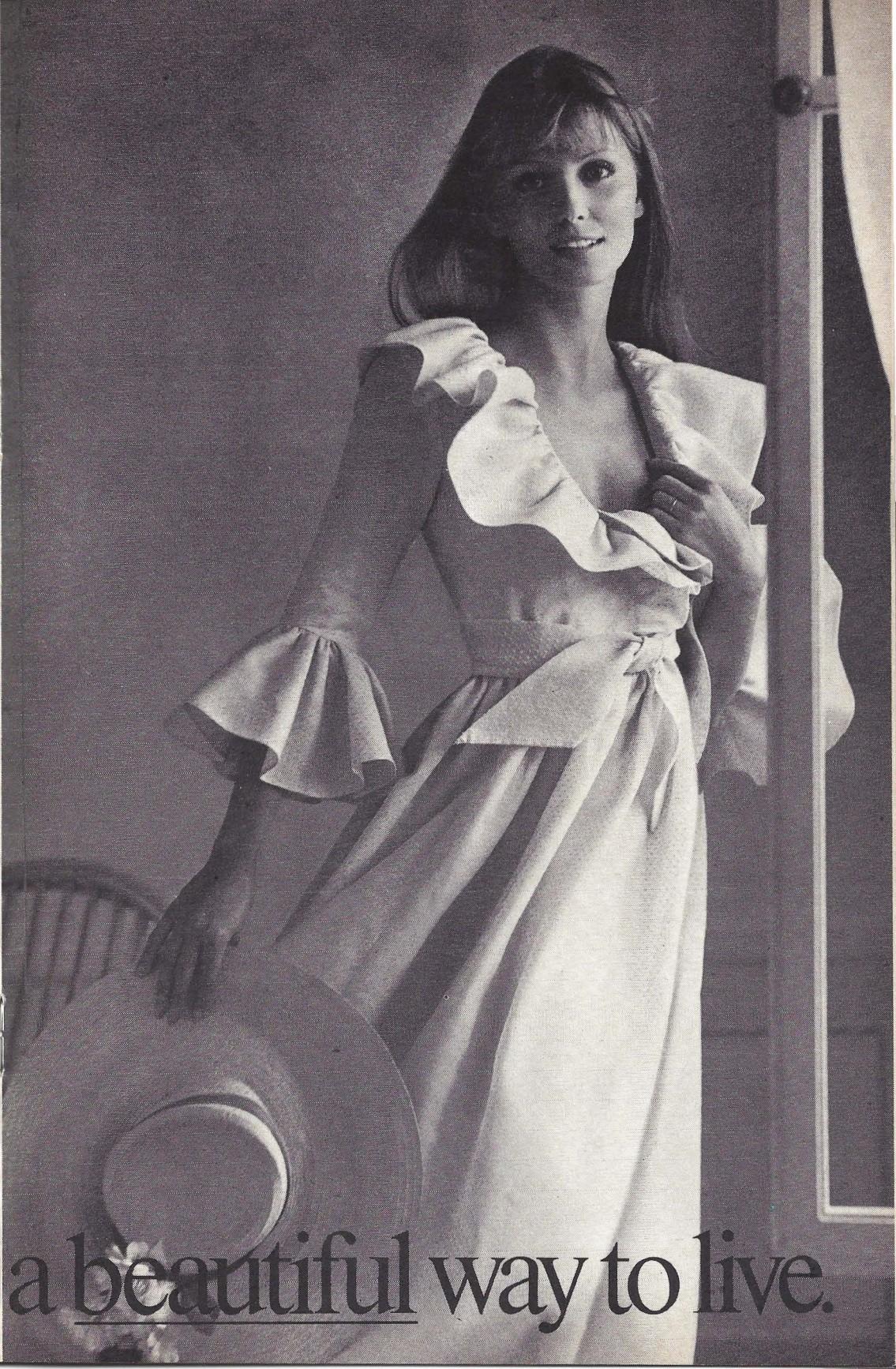
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Who's Who in the Cast

GLORIA SWANSON (*Mrs. Baker*) Is anybody around anymore who remembers when Gloria Swanson *wasn't*? After a half-century as an international celebrity, do the details really matter—except to archeologists excavating among the ruins of American popular mythology? Yes, Mayor Daley, she was born in Chicago. Easter Monday (Gloria in Excelsis) March 27 (2+7=9) 1899 (which adds up to nine) which makes her 72 (7+2=9) on the IRS computers, Aries on the Zodiacial charts. Name, nose, teeth, bosom, hair, kidneys—everything but the eyelashes—is real Hollywood didn't exist when Chaplin hired (and fired) her at Essanay Studios in Chicago. So they, among others, went West and invented it. Mack Sennett tried to make a second Mabel Normand out of her. She rebelled. Cecil B. DeMille knew better. Together they created a cultural revolution in American plumbing, among other things. Valentino was her leading man. She hired Von Stroheim to direct her last silent movie. In an early talkie she sang to Sir Laurence Olivier. She attained the American dream in her early twenties. She got very rich and very sick. She survived both afflictions, discovering illness was the doorway to health and food was the best medicine. Anybody with a TV set knows all about that. This is her fourth appearance on Broadway. You may remember *20th Century* with Jose Ferrer. She'd like to forget *Nina* with David Niven. She fell

in love with Mrs. Baker and enjoyed a seven month tour of nineteen cities with *Butterflies Are Free*.

DAVID HUFFMAN (*Don Baker*), like Gloria Swanson, was born in Chicago. He attended St. Ambrose College and received his Bachelor's Degree in Theatre Arts from Webster College. After spending two years in the Army, Mr. Huffman made his professional debut as Puck in the Loretto-Hilton Center's production of *A Midsummer Night's Dream*. In repertory prior to going into the service he played major roles in *Six Characters in Search of An Author*, *The Zoo Story*, *Oh, What A Lovely War!*, *Romeo and Juliet*, *The Lady's Not For Burning*, *Arms and the Man*, *Rhinoceros* and others, and in stock played the roles of Buddy in *Come Blow Your Horn* and Timmy in *The Subject Was Roses*. Mr. Huffman's credits also include the Cincinnati Playhouse in the Park production of *Many Happy Returns* and Word Baker's production of *Dracula Sabbath* at the Purdue Experimental Theatre. He also toured with Miss Swanson in *Butterflies Are Free* in his present role last season.

PAMELA BELLWOOD (*Jill Tanner*) played her present role earlier this season in Florida, opposite Beau Bridges, and in the Broadway company, playing the role many times before tak-

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ing it over. Her other Broadway credits include the revival of *The Rose Tattoo* which starred Maureen Stapleton, and the City Center production of *The Tenth Man*. Most recently, Miss Bellwood was seen at the Arena Stage in Buffalo, N.Y. in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, with Jo Van Fleet. Her major stock appearances include *Philadelphia, Here I Come* with Brian Bedford and Tony Tanner, *The Rubaiyat of Howard Klein* with Molly Picon, *The Sudden and Accidental Re-Education of Horse Johnson* with Jack Klugman, *The Rose Tattoo* in Olney, Md., and a production of *Fiorello* at the White House. She also played a season at the Charles Playhouse in Boston. On television, Miss Bellwood has had running roles on both *The Nurses* and *The Doctors*, and has been seen on *Mannix*, *CBS Playhouse* and *N.Y.P.D.* She was also under contract to Screen Gems for *The Princess and Me*, a TV series based on *Roman Holiday*, and recently filmed, *The Martlet Tale*, a RHM Production.

MICHAEL SHANNON (*Ralph Austin*) is making his Broadway debut in *Butterflies Are Free*, though he is no stranger to the play or his role in it. He played Ralph Austin in the National Company of *Butterflies*, touring with Gloria Swanson for over eight months and occasionally stepping into the role of Don Baker. He has received a B.A. and M.A. from Northwestern, where he studied acting with the famous Alvina Krause and has garnered his experience in stock and repertory, playing everything from Shakespeare to Chekhov to *The Impossible Years*, the last-named in support of David Wayne. Off-Broadway audiences saw him in the title role of Sophocles' *Orestes*. Daytime television viewers will recognize him as Dr. Bill Hoffman in ABC's *All My Children*. Mr. Shannon has a featured role in the soon-to-be-released film *Shoot It*.

LEONARD GERSHE (*Author*) Mr. Gershe has worked in the theatre in London and in New York and on screen plays in Hollywood. Among his credits are the film *Silk Stockings*, starring Fred Astaire and Cyd Charisse; *Funny Face*, starring Fred Astaire and Audrey Hepburn; and the Broadway musical *Destry Rides Again*, starring Andy Griffith. He is now writing the screen version of this play as well as *Mame*.

MILTON KATSELAS (*Director*) latest directorial assignment was *The Trial of A. Lincoln* starring Henry Fonda. Prior to that he directed the National Company of *The Great White Hope* starring Brock Peters and a production of Tennessee Williams' *Camino Real* at the Mark Taper Forum in L. A. and he directed this play again at Lincoln Center. Among his other recent credits are the critically acclaimed Broadway revival of Williams' *The Rose Tattoo* starring Maureen Stapleton and Harry Guardino and the National Tours of the musical *On A Clear Day You Can See Forever* with Howard Keel, *Lion In Winter* starring Walter Slezak and Joe Egg with Noel Harrison. A native of Pittsburgh and a graduate of Carnegie Tech, he established himself as an important young director with his first New York assignment—the original production of *The Zoo Story* with George Maharis and William Daniels. The following season he confirmed his position with *Call Me By My Rightful Name*, which also brought stardom to Joan Hackett. At leading theatres across the country, Mr. Katselas has staged such major contemporary plays as *Who's Afraid of Virginia Woolf?* *After The Fall, Incident At Vichy, The Crucible, A View From The Bridge, The Glass Menagerie, The Visit, The Country Girl* and *The Dark At The Top Of The Stairs*. He has directed such classics as *Othello* and *Coriolanus* for the San Diego Shakespeare Festival and the musicals *Funny Girl* and *On A Clear Day* for the Coconut Grove and Parker Playhouses in Florida. Apart from stage, he served as dialogue director on the film *All In A Night's Work* starring Dean Martin and Shirley MacLaine and directed the Caedmon recording of *The Rose Tattoo*. Mr. Katselas is scheduled to direct the film version of *Butterflies Are Free* for Mike Frankovich Productions, and two other films, *One Arm* by Tennessee Williams and *A Medley of Native Tunes*.

RICHARD SEGER (*Sets*) Mr. Seger has been a professional designer for nine years in which time he has designed more than 150 productions in New York and in both summer and winter stock. His works have been seen in Florida at the Coconut Grove Playhouse, Parker Playhouse and the Royal Poinciana Playhouse in Palm Beach, the Westport Country Playhouse, the Richmond Virginia Museum Theatre, Avondale Playhouse, Charlotte Summer Theatre, St. Croix Community Theatre,

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Gateway Playhouse, City College of New York, C.W. Post College, and more. In New York, Mr. Seger has designed *Sounds of Silence*, *Day of Absence*, *Happy Ending* and *The World Of Gunter Grass*. Most recently in New York, Mr. Seger was the Scenic Supervisor for *Canterbury Tales*.

ROBERT MACKINTOSH (*Costume Designer*) has designed the costumes for the Broadway productions of *Wish You Were Here*, *The Boyfriend*, *Silk Stockings*, *Mr. Wonderful*, *Sherry*, *How Now Dow Jones*, *Fig Leaves Are Falling* and *Mame*.

JULES FISHER (*Lighting Designer*) created the lighting for Broadway's *Hair*, *Canterbury Tales* and *Man In The Glass Booth* and in previous years designed *Half A Sixpence*, *Do I Hear A Waltz?*, *The Subject Was Roses*, *The Devils* and *Black Comedy*. Off-Broadway he has designed for the hit musicals *Promenade*, and *You're A Good Man, Charlie Brown* as well as *Eh? The Cole Porter Revue*, *The Kitchen*, *Sergeant Musgrave's Dance* and *Best Foot Forward*. In addition to teaching lighting design at New York University, Mr. Fisher also designs for the New York City Center Opera and the New York City Ballet.

ARTHUR WHITELAW (*Producer*) is the producer of the phenomenally successful musical hit *You're A Good Man, Charlie Brown* which recently played on Broadway after a 4 year run off-Broadway and is currently playing in Washington, D.C., and San Diego. Mr. Whitelaw's first producing venture *Best Foot Forward* (Off-Broadway) came in like Gang-Busters: police barricades, klieg lights, autograph hunters, etc. The reason was that Judy Garland's daughter, Liza Minnelli, was making her stage début. The result for one of New York's youngest impresarios was a happy one: a set of rave reviews followed by a long, profitable run. He then co-produced a successful revival of the musical *Cabin In The Sky*, and was Alexander Cohen's associate on the Broadway musical, *Baker Street*. Mr. Whitelaw marked his Broadway producing début in association with Mr. Cohen on *Ken Murray's Hollywood* and presented *An Evening With Hildegard* in London's West End. Upon his return to New York he co-produced the critically acclaimed

Continued on page 34

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A rickety yellow school bus carrying 40 patients from one of NYC's drug treatment centers to a performance of *Hair* pulls up in front of the Biltmore Theatre. Quietly its occupants disembark and make a beeline for a young woman wearing a conspicuous blue and white badge that says "HAI" . . . A little further uptown at the State Theater 60 patients from a large psychiatric hospital are being ushered into the ballet.

Both these groups are at the theatre tonight because of an energetic non-profit organization called Hospital Audiences, Inc., which since Jan. 1969 has seen to it that more than 110,000 institutionalized persons have had a chance to attend theatrical and cultural events. (HAI has reached an additional 150,000 persons unable to leave their institutions with a series of entertainments staged on the premises.)

HAI is the brain-child of a former pianist named Michael Jon Spencer, who when he himself was playing concerts in hospitals was impressed with the responsiveness of the audiences. "It struck me that the shut-ins, shut-outs and castoffs of this world have a basic need, if not a human right to aesthetic experiences."

Spencer's organization, just a handful of staffers (whose salaries are paid by private donations and some federal, state and city funding) plus a battalion of volunteers, maintains a network of hot lines to theatrical producers around the city. When a show has some unsold tickets, they are frequently donated to HAI who then checks its list of over 500 health and rehabilitative facilities for potential theatregoers.

Proof of HAI's success is evident in the way it is burgeoning. Even more impressive though is the positive response of many patients. Said one young drug addict after attending a B'way show courtesy of HAI, "It has made me realize that you don't have to be high to have a good time."

—Joan Alleman Rubin

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A Woman And Her Blues, which starred Juanita Hall in her last stage performance. Last season Mr. Whitelaw, along with Max J. Brown and Byron Goldman, produced the musical *Minnie's Boys*, based on the early lives of the Marx Brothers. Last season Mr. Whitelaw presented the John Kander—Fred Ebb—Norman L. Martin musical *70, Girls, 70*.

MAX J. BROWN and BYRON GOLDMAN (*Producers*) have been the closest of friends for nearly a quarter of a century, ever since Mr. Goldman was honorably discharged from the U.S. Army Signal Corps after serving four years (1942-46). They were both very much enamored with the theatre and decided to become partners—where they are jokingly known amongst the Broadway Circle as "Mr. Lyrics" (Brown) and "Mr. Music" (Goldman) whenever they are approached for musical investment purposes. Mr. Brown has been on the Broadway scene since he attended Columbia University playwriting in 1926 under Hatcher Hughes—also attended Yale Drama School. Mr. Goldman devotes a great deal of time to the theatre when he isn't engrossed in his men's manufacturing business — the renowned "G.G.G." Clothes. Together they personally read over 200 scripts a season and have been the major investors in over 50 Broadway shows and some of Broadway's biggest hits—*Fanny*, *Matchmaker*, *Look Back In Anger*, *La Plume de Ma Tante*, *Gypsy*, *Oliver*, *Hello, Dolly* and *Man of La Mancha*. Last season Mr. Goldman was producer of *The Philanthropist*.

RUTH BAILEY (*Associate Producer*) is the founder, producer and entrepreneur of the first and most successful summer theatre in Michigan, Traverse City's Cherry County Playhouse, where *Butterflies Are Free* played its first try-out engagement two summer's ago, breaking the theatre's fifteen year box office record. Educated at Briarcliff and Vassar, Miss Bailey first came to the theatre as an actress, appearing in plays with David Niven, Hugh Marlowe and Judith Evelyn. She had continuing roles in the radio shows *Rich Man's Darling* and *Guiding Light* and has appeared on television in Cincinnati as *Death Valley Daisy*, the hostess of a western movie program as well as performing regularly at Chicago's Drury Lane Theatre.

BUTTERFLIES ARE FREE,
PREMIERE OCTOBER 21, 1969

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Production Electrician Lowell Sherman
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Asst. to Mr. Wyler Dina Alkalay

Hair Styles by Joe Tubens

CREDITS

Butterflies Are Free by Steve Schwartz, SUNBURY MUSIC, INC. (ASCAP); Scenery built and painted by Messmore & Damon, Inc.; Lighting Equipment by Four Star Stage Lighting, Inc.; Sound by Masque Sound. The "McGee" shirt worn by Mr. Huffman by Eagle Shirtmakers, Inc. Luggage by M & M Luggage Inc. Silver courtesy of Michael C. Fina Co. Anchor Hocking Glass Corporation products used. Refrigerator courtesy of Canaday Cooler Co., Inc. Delicatessen Food courtesy of Nathan's Famous, Inc. Schlitz Beer courtesy of Jos. Schlitz Brewing Co. Marlboro Cigarettes courtesy of Philip Morris, Inc. Pepsi-Cola Products used. Make-up by Faberge. Run Proof Panty Hose by Chadbourne. Men's Hose by Camp Hosiery. Tiffany lamp courtesy of Sheridan Industries, Inc.

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RIDE YELLOW — RIDE SAFE

Continued from page 11

ments, contributions from affluent benefactors and grants from foundations. If he received the professional fund-raiser's customary ten per cent, he could be a wealthy man.

It's all Papp's show. "Joe Papp makes all the decisions around here," notes one staff member. "We'd just better be ready with the answer when he asks us something." A pretty actress auditioning actors in a bare room mentions, "Mr. Papp personally informs each actor when he has been cast in a role."

Some theatrical hopefuls have griped that you have to be a member of a favored circle of young playwrights, directors and actors to get a chance in the Public Theater. Others have said PT is topheavy with graduates of Yale, where Papp has taught.

"We're not here to help people get started," Papp retorts. "We seek talent, not 'unknowns.' Good people attract each other; one good man brings in another. *Public Theater* refers to the audience, more than to the talent it employs."

When all is said and done, could Papp be more street fighter and fund-raiser than artistic director?

"Why didn't somebody else do *Hair*?" he demands. "*Two Gentlemen?* You find a writer with something new to say, put him together with an imaginative director and produce effective theatre. I find nothing contradictory in raising money and fighting and at the same time choosing plays and supervising productions."

Now Papp can say "I have everything. The theatre is what I love and this theatre has been built from the ground up *through* me. It's part of my whole being. There's no job in the world I'd rather have." There's time for little else; even home life with his wife, Peggy, a family therapist, and their two growing children must be scheduled.

Someone else is on the phone, spelling out details of a proposition for the Public Theater.

"The money part," Papp begins his reply, "is second . . ." □

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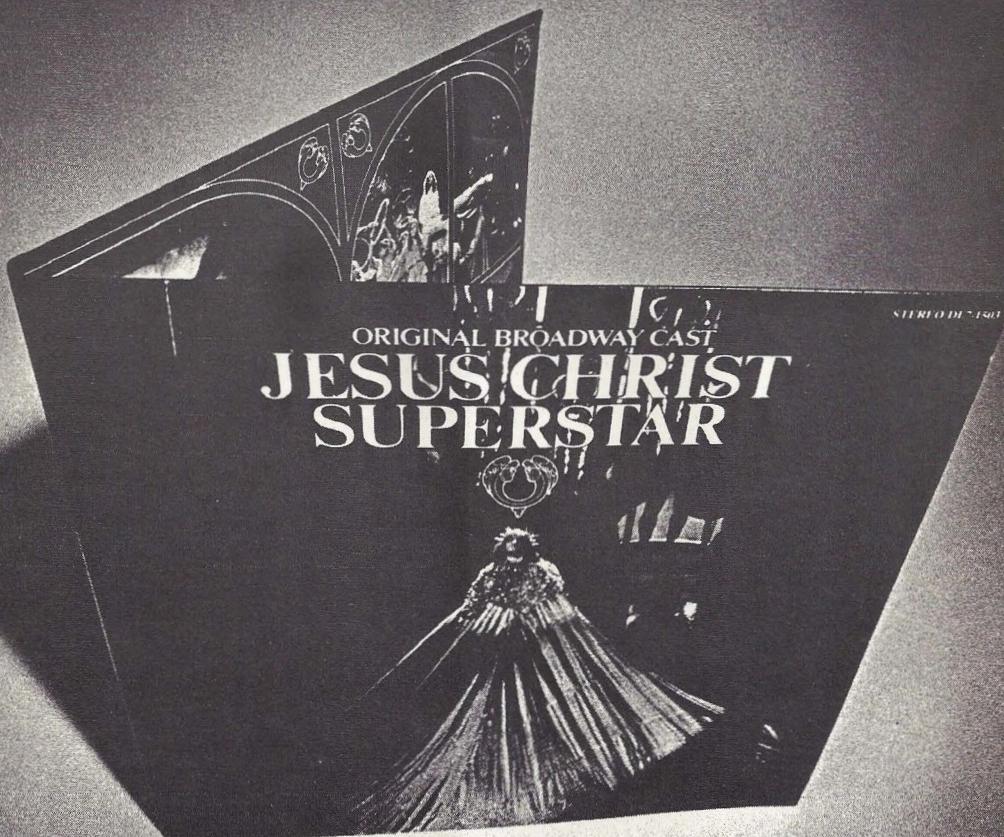
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by Louis Botto

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"Yes, I have a duplicate."

"How much do you want for it?"

"I won't sell it, but I'll trade it for an *America's Sweetheart* PLAYBILL with 23 show girls in ermine on the cover."

"I don't have it." That ended that.

The name of the game is memorabilia and it's played mainly in Manhattan. I have friends who collect opening night ticket stubs for Broadway shows and diagrams of bygone New York theatres once published in diaries sold at John Wanamaker's. One scavenger I met stole crystals from wall lamps every time he went to the ANTA Theatre, until he had enough for a chandelier over his breakfast table.

I collect PLAYBILLS. In 1937, when my parents took me to my first Broadway show, *The White Horse Inn*, with Kitty Carlisle and William Gaxton at the Center Theatre (now a bank), I was very impressed by this message in the program: *Save Your Playbills*. I not only saved two of every show I saw, but started collecting them back to the 1800's.

Where did I find them? Some I bought from PLAYBILL, others I came across in memorabilia shops, second hand bookshops on Fourth Avenue and at winter antique shows in Manhattan. Many came from John Brandon of Brandon's Memor-

abilia. He has retired to Maine, but his shop on West 30th Street is now run by his assistant, Gino Sartori.

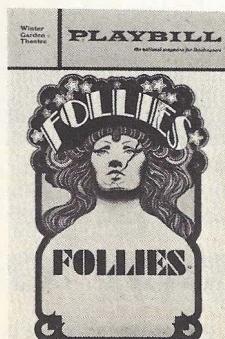
It was at Brandon's that I found some vintage programs with incredible items in them. A musical revue called *Odds and Ends of 1917* has this bizarre message on the title page of its program: "NOTE—No member of this company uses the word camouflage." Was this a joke, or a historical footnote?

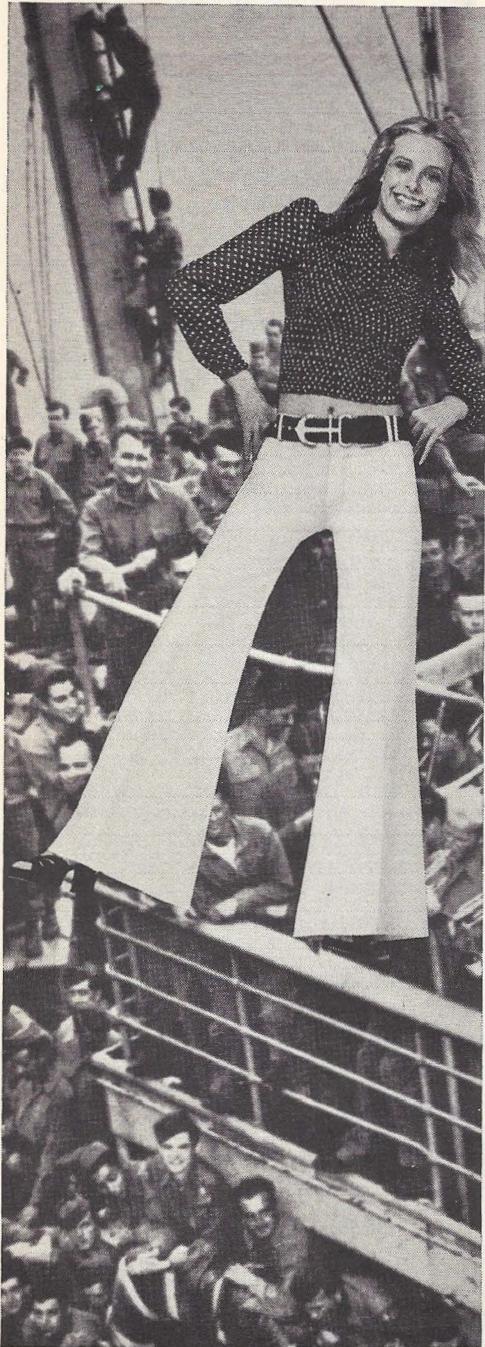
In 1918 Jane Cowl co-authored a comedy, *Information, Please*, with Jane Murfin. She also starred in it. The back of the program bears this message:

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Every German or Austrian in the United States, unless known by years of association to be absolutely loyal, should be treated as a potential spy. Keep your eyes and ears open. Whenever any suspicious act or disloyal word comes to your notice, communicate at once with the Bureau of Investigation of the Department of Justice, 15 Park Row, New York. We are at war with the most merciless and inhumane nation in the world.

The Belasco Theatre program for Frances Starr in *Tiger! Tiger!* (December 9, 1918) has a full-page ad showing a wounded Yank feebly raising a stick of gum to his lips. The copy reads: "Wounded, lying in No Man's Land—feverish from thirst—a stick of gum to him might have been a matter of life and death. For him and 2,000,000 others in France, 155,-





Do You Remember? We Do. Anchors Away. Sailor twill gab flares with voile cropped top. At Macy's, Bloomingdale's, Franklin Simon, N.Y.

happy legs 

1407 B'way, N.Y. 10018; A Spencer Companies subsidiary

945,000 sticks of the Adams brands of chewing gum have been sent overseas. To a boy in No Man's Land one stick might have been worth the price of an empire."

But my favorite is the 1919 Winter Garden program for Al Jordan in *Sinbad* which contains this message:

"The young men of the chorus are not eligible for military duty."

Theatrical programs in the 1920's were smaller than today's and had beautiful color cover designs. Each theatre had its own cover motif: a music box for the Music Box, a pastoral scene for the New Amsterdam, a harlequin for The Selwyn (now a 42nd Street grind house). The same cover was used for all shows that played there. The publication was then called The New York Magazine Program. These 1920's collectors' items are not easy to find and may cost anywhere from \$5.00 to \$15.00 when you come across them. A program like the one for *The Passing Show of 1924* will cost you more because it has listed among the chorus: Lucille Le Seur (Joan Crawford).

One of my rarities is a New Amsterdam program for a 1927 musical called *Lucky*. Ruby Keeler played Marie Maxwell and in Act Two, she and the show girls did a number titled, *If the Man in the Moon Was A Coon*. I showed this program to Miss Keeler during rehearsals of *No, No, Nanette* and her big blue eyes nearly popped out. "I never sang that," she insisted. "It was cut out on the road."

In 1930, the small programs with color covers disappeared and were replaced by much larger magazines printed in a rich sepia tone. This was the era of sophisticated comedy and glittering revue and the theatre reeked with glamor. The *Private Lives* program in 1931 devoted an entire page to this message:

"Miss Gertrude Lawrence's Dresses
Exclusively by
Molyneux, Paris"

Earl Carroll's 1931 *Vanities* had this
Continued on page 43

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Theatre Tickets	6—3 chosen by passenger	7—none chosen by passenger	6—none chosen by passenger
Day Flight Option	Yes	No	No
Self-Drive Car	Yes, 3 days. You pay gas & mileage only.	Yes, 3 days. You pay gas & mileage only.	No
Party	London Pub	Tea & Biscuits	None
Membership to Private Restaurants & Casinos	Yes	Yes	Yes
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AFRICAN ROOM—156 W. 44th St. (B'way). SOUL FOOD-Chit'lins, Bar-B-Que Spare Ribs, Collard, etc. Jungle decor. Private parties 5-175. Dancing-Calypso Revues niteley. Sweet 16 Parties. LCDS to 3 A.M. JU 6-7575.

AUTOPUB—G. M. Bldg.—Racy Sports Car setting. Pit Stop bar. Dine in Classic Cars or real Drive-In Movie, Eldorado Grill L fr. \$2.50; D fr. \$4.75. Snacks available all day fr. \$2.50. Sun B: fr \$2.25. 832-3232.

BARBETTA—321 W. 46 Cl 6-9171 Open for aft. tea, dining. Fresh white truffles hunted by Barbetta's own truffle hounds flown in from Piemonte in Italy. L 12-2 Cocktails with canapes in salon from 4:30 D 5-11.

CAFE DE FRANCE—330 W. 46 ST. OFF B'WAY HOST NICOLAS FABRO FORMERLY OF FRENCH LINE & ROGER BONNET, FIRST PRIZE WINNER "FRENCH GASTRONOMIQUE". L DAILY 12-3 D 5-11 CL. SUN. 586-0088.

CAFE FUNDOOR—146 W. 47th St. (OFF B'WAY) SELECT FOOD FROM SPAIN & MEXICO LUNCH, DINNER, SUPPER, AFTER THEATRE DINING, PARTIES, MAJ. CREDIT CARDS, RECOMMENDED BY GOURMET & CUE. 265-3690.

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THE CATTLEMAN & CATTLEMAN WEST—5 E. 45th & 51st & 7th. MO 1-1200, 265-1737 The "Adult Western" rest. Great steaks King size drinks, Open daily for L,D,S & Sun. Br. Free self pkg after 5 p.m.

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FRANKIE & JOHNNIE—269 W. 45. CUE MAG.— This Upstairs Restaurant has great steaks, chops, seafood since 1926!. Dinner only 4:30-1 AM. Free pkg. From 6 PM. Steps away from theatres. Diners, AE, 245-9717, CO 5-9776.

FRENCH SHACK—65 W. 55 St. Cl 6-5126. Smart setting for excellent French cuisine. L Mon-Sat. 12-2:30 \$4.75-\$6.50 complete. D 6-10, Sun. from 5, a la carte entrees \$4-\$8.50. AE, DC.

GOLDEN LION PUB—143 W. 44 St. 765-1587. Nr. All Theatres. L. 11:30-3, \$1.95-\$6.75. D. 3-12 \$3.50-\$6.75, Spec. \$3.95 Steak. Free Parking Parties of 2 or more with Table d' Hote Dinner. Private Parties 25-150. Charge Clubs.

KASHMIR—108 W. 45th St. Exotic curries of India and Pakistan served daily noon till midnite. Weekend Luncheon \$1.40. Complete Pre-Theatre and After-Theatre Dinners priced fr. \$2.65. Cocktail Lounge. CI 7-8785.

LA BOURGOGNE—123 W. 44 St. A real French bistro. Good French Cuisine. L 12-4 \$3.25-\$5.25, D Mon.-Sat. 4-11:00, Fri. & Sat. to 12, \$4.50-\$7.95 (steak) & a la carte Speciality: Cheese Souffle. Cl. Sun. AE, BA, DC. JU 2-4230

LA FONDUE—43 W 55 St Dine bef. & aft. theatre in charming European Cellar. Cocktails authentic Swiss cheese fondue, cheese & sausage snacks, prime broiled filet mignon Complete D. fr. \$4.95 L fr. \$1.95 To 1 AM.

LE VERT GALANT—60 W. 48 St. French cuisine L-\$3.95 up. Hors d'oeuvres served with cocktails. Complete D-\$5.25 up from 5 PM to 11:00 PM. Sat. till 12:30 AM. Maurice-Chef & Owner. Cl. Sun. All credit cards JU 2-7989.

LES PYRENEES—251 W. 51st Street. Superb French Restaurant. Theatregoers favorite. Lunch, Cocktails, Dinner. Dinner & a la carte after 9 PM. Open Sat. 'til 1 AM. Party facilities Recom. by Holiday.—Cl 6-0044. Closed Sun.

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WALLY'S—224 W. 49 St. WALTER GANZI JR. OF THE PALM RESTAURANT WENT WEST TO OPEN WALLY'S. STEAKS & WHALE SIZE LOBSTERS ARE FABULOUS. GREAT FOR PRE & AFTER THEATRE DINING. 582-0460

Continued from page 40

warning in its program:

"Application has been made to copyright and patent the novelty scenes and mechanical effects used in the Earl Carroll Vanities in the United States and throughout Europe. Infringers in Paris, London and Berlin are warned not to violate these rights."

Flying Colors, the 1932 revue, explained one of its songs, "Smokin' Reefers" thusly in the program:

"Note: A reefer is a narcotic cigarette, made from the marihuana weed, frequently smoked in the tropics and recently popular in Harlem."

In the autumn of 1934, *New York Magazine Program* was rechristened **THE PLAYBILL**, but continued to be printed in a sepia tone. At the end of the 1940's, it turned white; in the late 1950's it converted to the look it has today. During the 1957 season, opening night **PLAYBILLS** had gold covers. These are now valuable.

I still save my **PLAYBILLS** and, occasionally, they still contain amusing material that makes them a collector's item. One of these is the opening night **PLAYBILL** for Robert Anderson's *You Know I Can't Hear You When the Water's Running*. In large letters on the cover, HEAR was spelled HERE, and next morning, the show had a new public relations man.

Last spring, while doing a magazine article on *Follies* during its Boston tryout, I saved several programs from the first public performance. In describing the show's setting, **PLAYBILL** carried this note:

"A party on the stage of this theater tonight."

As soon as the show ended, hundreds of theatergoers stormed the stage door of the Colonial, thinking that they were invited to a party backstage. The note was quickly changed to:

"SCENE: A party on the stage of the Weismann Theatre."

Now, if anyone has that **PLAYBILL** for *America's Sweetheart*, I'd like to make a trade. □

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PLAYBILL/SCENE CHANGE

PLAZA SUITE

When I first arrived in New York a good many years ago, I came with three distinct "rich girl" fantasies. One was to do my Christmas shopping at Gucci, my list scribbled in a small red leather notebook with its own thin 14-carat pencil. Another was to make the final bid—just a nod like in the movies—on some objet d'art at Parke-Bernet. And the last was to spend a week at the Plaza Hotel.

With the acquisition of a husband whose idea of a great present is an electric drill and two boys who are addicted to Hot Wheels from Mattel, Gucci and Parke-Bernet were phased out. But I never lost my zest for the Plaza. And this fall when office pressures forced the cancellation of a scheduled week in Mexico, I saw my chance. Why not a New York vacation at the Plaza which had just finished redoing itself? "That's not getting away," countered my husband. A vacation, I stated firmly, is a state of mind.

Will anyone be surprised to hear I was right? We moved 50 blocks uptown, checked into our own Plaza suite and it was exactly as if we'd arrived in Paris or London or Rome, except that each day we walked to our midtown offices.

Not convinced? Well, for the credulous I'll list the highlights of our stay.

BREAKFAST—Any breakfast when I don't fry my own bacon is a pleasure, but ecstasy was the day we were served before the fireplace of our pale and graceful high-ceilinged room.

OYSTERS—A dozen raw oysters with an icy pewter mug of Heineken's is a sensational pre-theatre snack especially if Harry serves them. Harry recently came from Florida on his motorcycle. In addition to his duties in the Plaza's Oyster Bar he is part owner of a penny candy store. . . . Harry's ingenuousness and that of all Plaza personnel from Managing Director

by Joan Alleman Rubin

SWEET PLAZA

Arthur Dooley on down was a surprise. I think we expected to be either intimidated or hustled. Instead we were treated in a very personal way. Nice.

BICYCLES—On our 3rd day we allowed our children visiting privileges. Cots were set up in the room and Tom, 10, and Andy, 8, arrived for the night. It was a mild evening so we took a spin in Central Park on the Italian bikes provided free by the Plaza for its guests. The boys pronounced them "slick." Like Eloise they were quick to enumerate what they liked about the Plaza. (1) The glass elevators with a "terrific view" of pistons, cables, etc. (2) Room Service, which had hamburgers—"better than Mom's but not as good as MacDonald's" (3) the Eloise Ice Cream Bar (4) Push-button phones (5) easy access to F.A.O. Schwartz

TRADER VIC'S—I'm crazy about luau's. I like the funny drinks, the hot hors d'oeuvres, the crisp sweet-tasting food. My husband liked going downstairs and not to Hawaii to get them.

ROBERT GOULET—I saw him in the elevator and then again in the Persian Room. He's beautiful.

LAST BIG NIGHT — Dinner in the Green Tulip. The Beef Wellington was superior and the beauty of this luscious garden room created from the old Edwardian Room makes everything taste better. After a leisurely dinner we finished off the night at the 11 o'clock performance of *Look Me Up* in the tiny Plaza-9 Theatre. Adorable. That's a 20's word, but then this breezy miniature *Nanette* is a delight of a 20's musical. Don't miss it.

You know on thinking it over I'm beginning to believe what they say about New York . . . it is a nice place to visit. Especially if you happen to live here.

PLAYBILL'S Travel/Vacation Guide

FLORIDA

ALGIERS HOTEL—Ocean at 25 St. Miami Beach. Call toll free 800-327-5548. Ocean front boardwalk, 350 ft. private beach, olympic swimming pool, gourmet dining. EP & MAP. Dave Levinson, Lou Kenin, owner-mgt. Jerry Givner, Gen. Manager.

NEW YORK

GRANIT* 2—Kerhonkson, N.Y., (212) 563-1881. 2 Ski Slopes on prem. & snow-making, tow, rental shop, indoor pool, health club, all sports facilities, nightclub & lounge, entertainment, 4 bands, day camp, teen programs, full American Plan.

KUTSHER'S — Monticello, N.Y., (212) 243-3112. LEARN TO SKI/TENNIS MIDWEEK SPECIAL. 3 days, 2 nites \$47 & up, 6 days, 5 nites \$98 & up per pers. dbl occup. Sun. to Fri. exclud. hol. Free equip. & group lessons. 2 pools, Deluxe Acc., full AP.

PINES HOTEL—S. Fallsburg, N.Y., (212) 565-3760. 3 real slopes, dbl. chair lift, rope tow, all equip. snow-mobiling, indoor skating rink & pool. Health club, tennis, sports facilities, nightclub entertainment, late shows, nursery, day camp, teen programs, full AP.

RALEIGH HOTEL — S. Fallsburg, N.Y., (212) 279-0450. The Catskill's liveliest luxury hotel, skiing nearby, 2 pools, tobogganing, sports facilities, 2 nightclubs, 5 bands, luxury accommodations, full American Plan.

PENNSYLVANIA

DOWNTOWN INN — Downtown, Pa. (212) WO 6-3200. 2 Hours from NYC—Penn Dutch Amishland. Gourmet food. Free Skiing, Golf, Sports. Indoor Pool & Ice Rink! Horses! Nite-Stars! 4 Orchs! 3 Days—2 Nites from \$49.

MOUNT AIRY LODGE—Mt. Pocono 15, Pa. (212-966-7210). POCONOS' most popular resort hotel has everything for year round fun. Two pools, superb cuisine, three nite clubs, top shows nicely. Skiing on prem-tows.

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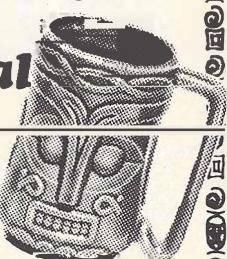
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ON A PERSONAL BIAS

A Ho Hum & Forsooth Digest

Among the sweet-and-sour trifles of 1971 was a brand-new trend in presenting men's fragrances. There was Cardin's amazing bottle (have yourself a ball). And Yves Saint Laurent, always the leader, posed winsomely for his eau de toilette ad. Yves wore his glasses and a halo but otherwise was bonnily bony in the nude.

Several magazine articles schmoosed cozily about the sleep habits of the prettier people. Jackie Onassis lugs 12 sets of pink silk sheets on the road . . . Mrs. Wm. Paley hews to the permanent floating status of Porthault's handscalloped flowered linens . . . for Steve McQueen the sheets must be white, Poopsie . . . And Helen Gurley Brown's latest book, *The New Etiquette*, offered the melon-breasted Cosmo Girl a list of "25 thoughtful things to do for a man in the bedroom."

Got a little list: Inevitably, *Women's Wear Daily* nipped out one of its definitive lists of winners. This is The Cat Pack, "the ones who make it in N.Y." If you are on it, kiddo, along with Clare Boothe Luce, Pat Buckley, Marion Javits, the Duchess (Windsor), Lee Radziwill etc., you have enough "power, money, time and *stamina*" to intimidate Cat Pack watchers like this little bitty kitty.

Socko fashion beginnings: Absolutely anything Chinese started to make it, from acupuncture to the worker's pantsuit in classic cotton, padded satin or lush brocade; ditto that real beauty, the skinny skimpy cheong sam with slits where they

by Bernice Peck

If we didn't believe there were enough people to appreciate the difference then we wouldn't have covered the walls of our El Padrino Room* with suede.

And we probably wouldn't have gone to the expense of designing our own estate-like entrance to the Hotel. A private cobblestone street — with gas lamps, wrought iron gates and a glass domed porte cochere — away from the traffic.

But we think there are certain people, lots of them perhaps, who appreciate the subtle touches — the special amenities — so we have just built a very special addition to our hotel to accommodate these certain people.

Eight stories of rooms and suites, each floor with a different international decor. Four floors of luxury penthouses and the only two-level townhouse suites in America. And all of our rooms have floor-to-ceiling bay windows with wrought iron grilles and balconies.

In all our suites you'll find two separate bathrooms — done in marble. (Bidets in selected suites.) Our double rooms have 1½ bathrooms. The water closets are enclosed. And if the phone rings while you're in the bathroom, you can answer it right there. We'll even shine your shoes. Merely leave them outside your door in the hall before you retire.

And where the Beverly Wilshire's subtle amenities leave off — we offer everything else you have naturally come to expect from a fine hotel. Three restaurants, a sidewalk cafe and the Zindabad Pub. Rooftop swimming pool and cabanas. Sauna baths, a mini gym. A ballroom with a 1,000 capacity, nine separate meeting and party rooms. And, of course, suede on our El Padrino room walls. All this, situated steps away from the finest shops and boutiques of Beverly Hills.

So we've built a hotel. We believe an extraordinary hotel. In the doing we've done quite a bit of self-indulging. And when we indulge ourselves...it has to mean something for you.

*El Padrino Room: new bar-rotisserie and cocktail lounge.

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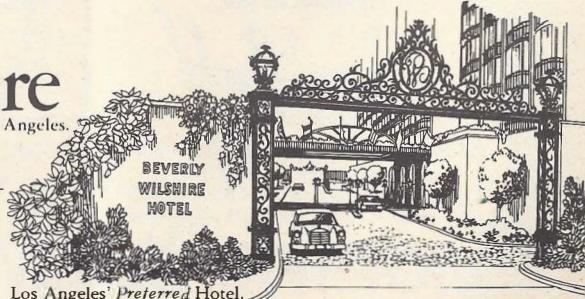
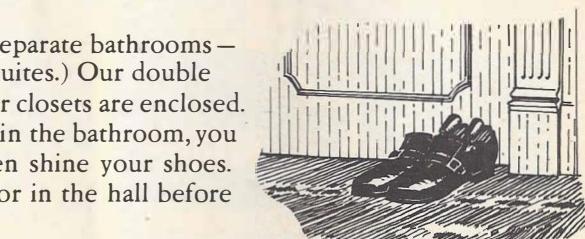
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are elegantly sexy instead of obvious, up each side.

Nautical got nautical, from the sailor-suit in all manner of fabrics including satin to the middy collar appearing for spring on another established hit, the shirt-dress.

Finally, the most beautiful uniform: The long, drippy, clingy black matte jersey dress, looking naked even where it covered, slinked into all parties and classy restaurants. Usually bareback and animated by a spectacular body (circa 1950) plus a jazzy flash of rhinestones (circa 1930). A great look, too, with a resort tan. My one complaint: some pudgy ladies never give up.

The chic fellows, for dindin in or out of the house, all have jackets or blazers in dark velvet, satin, taffeta plaids.

1971-72 Mix: Current gossip column innuendo: "All her N.Y. friends are remarking on how well she looks" translates to "The old bat flew off for an overhaul that didn't leave a wrinkle" . . . Fellows enjoy flying National's Margie or Barbara all the way to Florida, and some girls are yelling for the same privilege with Peter or Don . . . January sales start, including a ½-price festival at Madonna's, 220 E. 60th, where Lauren Bacall, Beatle John Lennon and his Ms. get swell shirts, pants, sweaters and leather goodies (*he* spent \$5,000) . . . Twiggy made it back, now a fatso 7 lbs. heavier . . . Several more well-known ladies announced that they were proudly pregnant although not even slightly married . . . And personally: the mail brought the 8th invitation to join a computer-dating service when what I really need is a good twice a week cleaning lady . . . Peak evening in November was Beverly Sills singing Elizabeth I, in Roberto Devereux . . . My parakeet, Sweetie, kept on with "You're so pretty" and added "But you could use a good nose job." Well, Happy New Year. □

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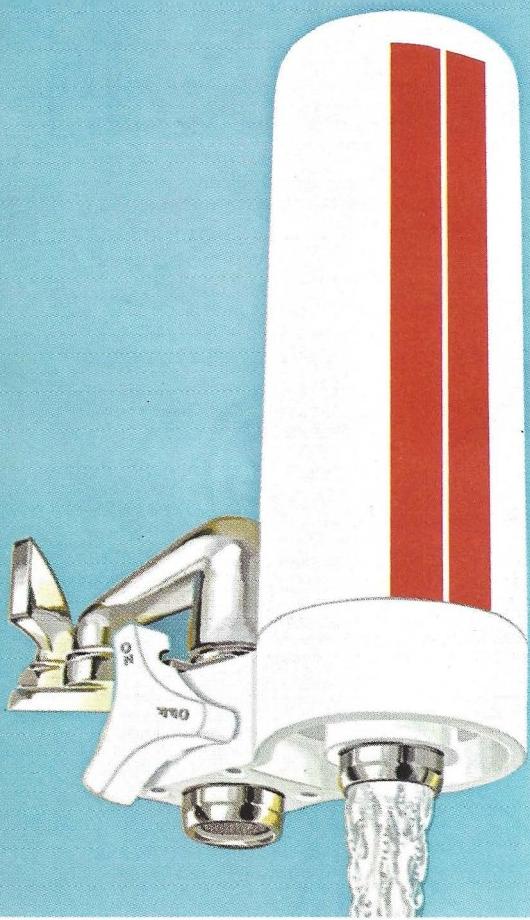
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